

The Hymn

January 1973

An Easter Carol

(Tune: *Sine Nomine*)

Praise to the Lord who on this day of days
Has brought to us salvation, love and grace;
No words can tell our joy, no tune or phrase.

Alleluia. Alleluia.

Let sun and star shine forth in splendor bright;
Let sky and earth proclaim spring-time delight,
As tree and flow'r bring blossom into sight.

Alleluia. Alleluia.

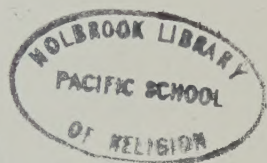
New life and love are joined in mutual tone
To hail the King whose victory has won
Our full salvation: that's what Christ has done.

Alleluia. Alleluia.

Arise ye saints and join the mighty throng
To tell the world what Christ our Lord has done,
Lift up your voice and join the joyful song.

Alleluia. Alleluia.

—W. Melvin Maxey
Ferrum, Virginia



(Dedicated to Mr. James E. McConnell, in appreciation of his contribution to the reproduction of the best in church music at Ferrum College and through the Franklin County Choral Society.)—*W. Melvin Maxey*, Ferrum, Va.

Hymnic Anniversaries in 1973

- 348 A.D.—Aurelius Clemens Prudentius born
1598—Johann Cruger born
1623—*Geistliche Kirchengesang* published
1648—*Pensum Sacrum* published
1698—William Knapp born
1673—Louis Marie Grignon de Montfort born
1723—John Wainwright born
1748—Lewis Edson born
1748—John Logan born
1773—Harriett Auber born
1798—Edward Osler born
1798—Simeon B. Marsh born
1823—Mrs. Cecil F. Alexander born
1823—William W. How born
1823—Godfrey Thring born
1823—Henry Twells born
1823—John B. Dykes born
1823—William H. Monk born
1823—Anne L. Waring born
1823—Robert Collyer born
1823—William O. Cushing born
1823—Thomas H. Higginson born
1823—Mrs. Sarah B. Findlater born
1823—James D. Burns born
1848—*Hesperian Harp* published
1848—George R. Woodward born
1848—John Hunter born
1848—Samuel A. Ward born
1848—C. Hubert H. Parry born
1873—Kate Stearns Page born
1873—George Bennard born
1873—John Hughes born
1873—Shepherd Knapp born

The Hymn

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The President's Message

WE ARE ALL well aware of the current trend in hymnody. The stress on folk-hymnody has prompted editors of current collections of hymn supplements to include them. This is a wise decision, for supplements offer the opportunity for testing by trial as well as a means to offset the high cost of publication. Yet the courageous editors of a recently published hymnal practically excluded folk-hymns as seeming "a whim of prevailing taste and . . . likely to be outdated in a decade." We wonder?

Although we are aware of the publication of many hymn-anthems, some often wonder if our gifted church musicians have abandoned the hymn. The rewarding contribution they can make is well illustrated by the *English Hymnal*. This observation is especially worthy of notice this year, the centenary of the birth of Vaughan Williams. Many of the hymn settings contributed by him and his contemporaries have since met with general acceptance and enhance the pages of more recent hymnal collections.

The Society has sought from time to time settings for the hymns published in its hymn pamphlets and some of these have since been published in *The Hymn*. In general those selected have been off the beaten path and had touches of special interest and originality. A general request seems more fruitful than a contest for the setting of a specific text, which results in a selection of two or three, while other worthy ones are left to struggle or strangle. Setting for texts with good and well established melodies are of little interest. We recall a contest for a new setting of "America the Beautiful," The results need no record.

Of late years public meetings in New York City have been infrequent, for members of the Hymn Society in this area. The reason is obvious. A dinner meeting on December 8th was an effort to revive them. The Rev. George L. Knight spoke on the "Romance of the Carol," which was illustrated by singers and organ accompaniment. This offered an appropriate occasion for a pre-Christmas greeting. We trust the Christmas programs in your area gave "comfort and joy" for the holiday season as well as hope in a world that still knows so little peace.

More than 800 proposed texts were received by the Hymn Society of America in its recent quest for new hymns on ecology—"Man's stewardship of God's good earth." The panel of judges, at this writing, is still examining the manuscripts and expects shortly to be able to announce plans for the publication of a group of "the best."

—J. VINCENT HIGGINSON

O, What a Fantastic New Day for Christian Music

WILLIAM J. PETERSON

THERE'S A revolution going on in Christian music. It seems to have as its text Ps. 33:3: "Sing unto him a new song, play skillfully on the strings, with loud shouts."

Today's new songs, complete with (guitar) strings and loud shouts, are the biggest thing to hit Christian music since Ira Sankey joined D. L. Moody 100 years ago. Music publishers and record companies, who only five years ago were on the verge of bankruptcy because of slow sales, can hardly keep up with it. One folk musical, "Tell It Like It Is," has sold more than 300,000 copies in less than three years. Books of gospel folk songs have sold even more. The "Hymnal for Young Christians" (FEL Publishing) has topped four million.

But it's more than commercial. The youth interest in contemporary music is apparently sparking spiritual revival among young people today. And this comes at a time when the older generation is despairing, when churches are losing hope, when denominations are panicking.

Christian coffee houses are cropping up not only in major cities but also in small towns across the country. And the big thing about the coffee houses is the folk music, music with a message. Young people with long hair and beards, who have been ostracized sometimes from their churches, are picking up their guitars, writing their own tunes, and witnessing to their peers.

In large civic auditoriums, slick folk musicals with an unmistakable rock beat are premiering before crowds of 5,000 and 10,000 people, and when the invitation is given, hundreds respond.

There's no doubt about it: God is working through contemporary music today. Musicians who have been household names for the older generation are realizing it and are changing their styles. Ralph Carmichael, Tedd Smith and John Peterson just aren't what they used to be. But there's a new generation of musicians coming on, too. Some have familiar names like Walvoord, Wyrzten, Roberts. Others are not so familiar yet, but will be soon.

Mr. Peterson is executive editor of Eternity magazine, published and copyrighted in 1971 by the Evangelical Foundation, 1716 Spruce Street, Philadelphia. His article was first published by Eternity and is reprinted here by permission.

The new music is characterized by the names of the groups who perform it. Conventional names such as the "Blackwood Brothers" and the "Harmony Four" no longer suffice. Today it's "The Armageddon Experience," "The Eternal Rush," and "The Sound Foundation."

With the introduction of this contemporary music has come controversy—controversy about whether the beat, rhythm, instruments and amplification belong in church, whether the words become irreverent as they become more relevant, whether the music is merely a veiled imitation of the "world," whether rock is evil *per se*, and whether the whole movement merely accentuates the generation gap.

But, of course, church music has always been controversial. History is still a bit unclear whether John Hus was burned at the stake for his beliefs or for his introduction of congregational singing. The Council of Constance, which condemned him, declared, "If laymen are forbidden to preach and interpret the Scriptures, much more are they forbidden to sing publicly in the churches."

Martin Luther despaired of reaching the older generation with his music, so he geared most of his songs to young adults. Calvin's friend, Louis Bourgeois, who wrote our familiar "Doxology," was jailed in Geneva for changing the melody of a psalm tune without permission, even though he himself had written the tune only a few years earlier. Later when Calvin objected to his use of part-singing in church, Bourgeois had to leave Geneva.

Better than King David

Isaac Watts, sometimes called the father of English hymody, was an unhappy teen-ager who rebelled against singing the Old Testament Psalms. Indignantly, the older generation asked him, "Do you think you can do better than King David?" But Watts went ahead anyway, writing hymns like "Jesus Shall Reign Where'er the Sun" and "Joy to the World," though he always was careful to identify his compositions as paraphrases of a psalm.

When Charles Wesley began writing, he was asked, "Who do you think you are, Isaac Watts?" Wesley's use of some of Handel's melodies was criticized for being too worldly.

Only a century ago, when Moody and Sankey went to Ireland, the catchy tunes that they introduced drew frequent criticism. One prominent minister urged Moody to stop using them before "you have all the people dancing."

Most of the complaints these days center around the music, not the words. One of the main criticisms is that it is derived from the secular world, not from traditional church music styles. Weighed in

the light of the history of church music, the complaint is absurd. Luther used the folk tradition of the meister-singer as a model for his hymns. Moody could not sing a note, but when he "saw how successful the Catholics and Germans used music at their dances," he decided to incorporate more lively singing in his services. Today, some of our best-loved hymns are secular tunes which we have borrowed. "Amazing Grace," "There Is a Fountain," and "O, How I Love Jesus" are merely three examples.

But beyond those tunes that are directly borrowed from secular sources are many others that show undeniable marks of being influenced by the secular music of the time. Church music in the latter half of the nineteenth century was strongly influenced by Stephen Foster and by such pop tunes as "Silver Threads Among the Gold" and "I'll Take You Home Again, Kathleen." If you study the gospel songs of this era, it is easy to see the resemblance. When Victor Herbert and Irving Berlin became popular, it wasn't long before their influence was felt in church. And, honestly, doesn't "Brighten the Corner Where You Are" sound like Tin Pan Alley's ragtime?

For the past decade or more, two influences have been strong in secular music. One is the rhythmic beat of rock and the other is the desire for simple, straightforward lyrics. And it is just a matter of time before these two influences will be felt in the church also. It will be a welcome corrective to the lilting waltz-like tunes of the past century that speak in flowery, ornate and affected language of the "sweet bye and bye."

Naturally, young people who are seeking to come to grips with life as it is rebel against such ethereal unreality. The simplicity of a guitar is preferred to the theatrical pomposity of an organ. The unadorned folk style that sometimes doesn't rhyme is preferred to the invariable Fanny Crosby style of "love/above." In this hard, real world, a driving beat is preferred to a slumpy sentimentality that glides and slides through four unreal verses.

Few Christian groups engage in what is termed "hard rock"; but in almost all, some rock influence is unmistakable.

But isn't rock music communistic, unbiblical or pagan? These are the popular charges leveled against the rock invasion.

Well, as to the first, rock rhythms are about the only thing the Russians do not claim to have invented. To them, it is "capitalist decadence."

As to the second, the exuberance of rock music is no more unbiblical than when David leaped and danced in praise to the Lord. To frown on joyful, ecstatic song is to place ourselves in the dubious company of David's disgruntled wife Michal (II Sam. 6:16). In the

New Testament, the Apostle Paul contrasts being drunk with wine with the true joy in Christ that is displayed by the singing of "spiritual songs with all your heart."

As to whether rock music is pagan, we have to remember that, strictly speaking, music is amoral. It takes on the function and meaning we give to it out of our previous experience. The present movement among young Christian musicians is capturing the rock sound for the service and glory of God, whatever its earlier associations. (Incidentally, the rock rhythm, with its strong accents on the second and fourth beats, is different from the so-called "jungle" beat, which accents the first and third beats.)

Besides the beat and its steady 4/4 time in an eighth note rhythm, rock is characterized by electronic amplification. This engulfs the listener and drowns out all competing sounds. Together with the beat, this can produce a powerful, emotional and even hypnotic effect. Traditionalists who understandably fear these elements should be reminded of the powerful emotional and even hypnotic effect of "Just as I Am" at the close of an evangelistic service; or the overwhelming sounds of a pipe organ in cathedral concert—not to mention the overpowering effect of Tchaikovsky or Wagner played at peak volume on the stereo equipment of a high-fi buff.

About the time the contemporary sound began invading Christian music, a remarkable element of spiritual quest began to show up in secular music. Maybe it started back in 1965 when Bob Dylan's message songs were wedded to the rock idiom. Simon and Garfunkel were close behind with their strong message music, and then the Beatles began coming out with lyrics that were more than "Yeah, yeah, yeah." "Eleanor Rigby" certainly epitomizes the feelings of the majority of young people today. And Peter, Paul and Mary have persistently sung message songs, some with strong religious overtones.

Since Simon and Garfunkel's "Bridge over Trouble Waters," rock music has become increasingly bold in its interest in religion. Only a few years ago, the subtle (and not-so-subtle) undertones referred to hard drugs. Today references to drugs are out of style; references to religion are "in." The success of "Jesus Christ, Superstar," no matter how deficient its theology, is remarkable.

Back in 1964, Ray Repp published a "Mass for Young Americans," which was the first folk style high mass published in America. Today more than a third of the Catholic parishes in the United States conduct folk services on regular schedules.

FEL Publishing Company's "Hymnal for Young Christians" was published originally for a Catholic audience, but the folk style ren-

ditions became so popular with Protestants that now more than half of its sales are to non-Catholics.

Lutheran circles also were introduced to folk rock music, by Ewald Bash and guitarist John Ylvisaker, in the mid-'60s. Sydney Carter of Great Britain and Sister Miriam Therese of Philadelphia were other composers of early Christian folk music.

It was about the same time that a new Billy Graham film, "The Restless Ones," was distributed. While following somewhat the same format of other Graham films, Hollywood arranger Ralph Carmichael introduced some contemporary musical sounds in order to reach young people. Recording artists Ray Hildebrandt and Dave Boyer were instant hits with their contemporary styling. Because the new style was effective as an evangelistic tool, music publishers in the States began to sit up and take notice.

Before long, the Southern Baptists had introduced a folk musical called "Good News," and then Carmichael and Kurt Kaiser collaborated on one called, "Tell It Like It Is." Though criticized by some as sounding too much like Percy Faith and not enough like Creedence Clearwater Revival, the musicals were tremendously successful.

Practically every evangelical music publisher now started printing folk music, and they couldn't print it fast enough. All across the country young people were starting their own groups to perform the new music.

One musician who was caught up in the new trend was Jimmy Owens, a former jazz musician. After his conversion, he turned violently against modern music, but gradually he began to see how effective it could be in evangelism. Owens and his wife have just written their second folk musical, "Show Me," which premiered in Kansas City in March, 1971.

In a Memphis church, a youth director found his young people dissatisfied with the traditional youth choir. When they decided to put on "Tell It Like It Is," they discovered they had more young people than they could use. Inspired, the young people dedicated themselves in a missionary commitment to reach their friends through this folk musical. After taking the musical on tour, they returned to sing at their home church. Roused by the enthusiasm of the youth choir, young people from all over the city packed out the church, and that night 200 responded to the invitation at the close of the service.

In city after city similar results are reported: youthful enthusiasm, revival among the young people, evangelistic zeal and then an exciting harvest of conversions.

Jimmy Owens says flatly, "Soul winning is the only aim. This music is—well, it's enjoyable, sure, but our real aim is soul-winning."

Perhaps not as spectacular but just as significant are the many Christian folk and rock performers that are bringing the gospel to the student world across the country, not only through coffee houses, but also through high school assemblies and college concerts. John Fischer, Larry Norman, and Johathan Guest are only a few of the better known names, but there are many others. As often as not, the music is original; sometimes the sounds are "hard" for ears that are not tuned in to rock; but the amazing thing is the effect that it has on young people today.

There is a difference in the contents of the music, however. The commercial folk rock gospel musicals are openly propagandistic. Their sole aim is mass evangelism. But most of the individual folk artists and the small groups have a very straightforward, almost gutsy honesty to their music. They reveal themselves, their doubts and disappointments as well as their spiritual highs. They may even share their heresies (their music is unscreened), but their simple directness is engaging and refreshing. They refuse to camouflage their lyrics by any false pietism or unexperienced spiritual plateaus.

What of the future?

None of the experts can guess the next turn in the road for pop music. Currently, rock is softer, gentler, more message-oriented, more balladeering. Around the corner may come a new romanticism, though probably not for long.

In church, harder rock beats will probably never catch on, but simple folk tunes will continue to gain popularity. Since it is almost impossible even for young people to sing hard rock congregationally, the trend in youth music will also be toward folk with a beat. Folk and folk rock will make inroads among adults, as well as young people. It is too effective as music to be long neglected by the church.

Young people today, most analysts agree, have a broader appreciation of music than any previous generation. If this be so, the next generation should see a wider variety of psalms, hymns and spiritual songs sung congregationally and performed by artists in church than ever before. We can look forward to everything from fourteenth century madrigals and medieval plainsongs to beloved hymns of Watts and Wesley, from the best of Sankey and Bliss to the latest of Jimmy Owens, Don Wyrzten and Sister Miriam Therese, and even the most enduring melodies of the coffee-house set, where today's young Christian troubadors are bringing their unique witness and spiritual questing to their attentive peers.

"That All Be One"

(A Hymn of the Ecumenical Movement)

J. VINCENT HIGGINSON

IN LATE YEARS the Ecumenical Movement has made great progress in the United States. Hymnody is one of the features, and a project of the Hymn Society resulted in the publication of a pamphlet of eleven ecumenical hymns in 1954. Although less well known there is another significant ecumenical hymn, "That all be one, O Lord, we pray," written in 1918, both words and music, by the Rev. James A. M. Richey. The first appearance of the text in a hymnal is in "Catholic Hymns for the People," 1919, compiled by Rev. James Martin Raker.

There is a wealth of Americana connected with this hymn that is included in the observance of the Chair of Unity Octave held every year in January in Catholic Churches. The practice dates back to 1908, the inspiration of Rev. Paul James Francis, a Boston Cowley Father. In 1909, Father Paul and seventeen of his colleagues were received into the Catholic Church and founded the Society of the Atonment, at Graymoor, Garrison, New York, not far from West Point. In 1916 the Chair of Unity Octave was given universal sanction for Catholic churches and in 1921 it was recommended for observance in all dioceses of the United States.

Several circumstances aroused the writer's curiosity concerning the hymn. The first was a translation of *O Sanctissima* ("O most holy one"), by J. M. Raker in the *St. Gregory Hymnal*, 1920, and a faded clipping dated August 1, 1947 partially concerning J. M. Raker. This was followed by the acquisition of Raker's hymnal from one of his close friends, and finally it was learned that a daughter of Richey, Sister Francis Augustine is teaching philosophy at St. Elizabeth's College, Convent Station, near Morristown, New Jersey.

That Richey's 1918 hymn appeared as the last entry in Raker's 1919 hymnal, suggested a likely friendship of earlier years. Fortunately Sister Francis Augustine supplied the information. Richey and Raker were born a country apart. James Martin Raker in Kensington, Philadelphia (some say Richmond), June 28, 1864 and James Arthur Morrow Richey, later known as Arthur, in Georgetown, Prince Edward Island, February 21, 1871. It was through association with Bishop Charles Grafton of Fond-du-Lac, Wisconsin, that they first met.

In 1893 Theophilus Richey, young Arthur's father, accepted an

appointment from Bishop Brown and became the senior Canon in St. Paul's Cathedral, Fond-du-Lac. Here ritualistic services were a frequent practice and were even more impressive after Bishop Charles Grafton was elected to succeed Bishop Brown who died about 1866. The ceremonies made a marked impression on young Arthur Richey and when he was accepted for "priest-orders" by Bishop Grafton, he went to the Nashotah Seminary, Nashotah, Wisconsin, to begin his studies. Richey, who had good musical training, became the seminary organist, and he prepared excellent programs for the high church services that were outstanding in this undeveloped country.

Meanwhile, Raker was having troubled years. After graduating from the University of Pennsylvania, in 1888, he began his studies for the ministry at the General Seminary, Chelsea, New York City, where the spirit of the Oxford Movement lingered. When the time came for ordination, he was downcast for he could not find anyone to sponsor him because of his pro-Roman tendencies. Through other channels Raker later was sponsored by Bishop Grafton. He also went to Nashotah to prepare for his ordination. So began the life-long friendship of Richey and Raker.

An important day came for both of them in 1893, when at the graduation ceremonies Richey was ordained deacon and Raker an Episcopal priest. It mattered little to them that the ceremonies were held in a church on the Oneida Indian reservation, or that the Indians outnumbered the other guests.

For the next few weeks they undoubtedly saw each other frequently since Richey served as an assistant at the cathedral in Fond-du-Lac and Raker, a fine musician and liturgist, was appointed master of the Cathedral Choir School. Soon they parted, Richey serving for a time in Manitowac, Wisconsin, was ordained priest in 1895, married in 1897, and later engaged in journalistic work.

Raker meanwhile was a victim of the so-called "mitre incident." In spite of the relative unimportance of his diocese, Bishop Grafton was granted a coadjutor. This was about the time Pope Leo XIII declared the Anglican Orders invalid. The occasion offered an opportunity for ritualistic splendor and to add verity to the consecration, Bishop Grafton invited two other bishops to assist him. Raker was given charge of the ceremonies but at the last moment the bishops, to their consternation, were informed that they were to wear mitres. The ceremonies might have aroused only local comment and indignation but a widely published photograph brought censure and protest from distant places.

Raker's orthodoxy was further weakened by a decision of the Episcopal Convention meeting in Richmond, Virginia, in 1907 grant-

ing an "open pulpit." This allowed the use of the pulpit in the Episcopal churches to ministers of other denominations. The decision also troubled many others, and in 1908 Raker and nineteen other members of "The Companions of the Savior," a society that sought to restore monastic life in the Anglican Church, decided to become Catholics. For Raker there followed a period of studies for the priesthood at St. Charles Borromeo Seminary, near Philadelphia and later in Kenrich Seminary, St. Louis.

Richey, in spite of the "open pulpit" decision, remained firm but after the death of his wife in 1908 he became a Catholic. He was accepted for the priesthood and after arranging with relatives to take care of the children, went to the Kenrich Seminary for study. Here Richey and Raker met briefly for Raker was ordained for the diocese of Dubuque, December 4, 1911. Soon Richey realized the impossibility of raising the children and assuming the duties of a priestly career. He left the seminary with the promise that he might return, if he so desired.

In the following years Raker served in several parishes and compiled his *Catholic Hymns for the People*, a collection published in Wilton, Wisconsin in 1919, consisting of 89 hymns of high calibre. Meanwhile Richey continued his journalistic work which brought him to Graymoor. Here he became a Franciscan Tertiary, assisted Father Paul Francis, edited the *Lamp*, their periodical, and assisted in St. John's Church nearby. It was in 1918 that he wrote the hymn "That all be one," for use in the growing observance of the Church Unity services. It originally read "Ut omnes unum sint, O Lord, we pray," but was changed to "That all be one," in 1925. The hymn was first published in pamphlet form and Raker's hymnal marks its first appearance in a hymn book. There are stanzas for every day of the Octave, Jan. 18 to Jan. 25, with an introductory stanza and a doxology. (The *Pius X Hymnal*, no. 136 gives the first stanza and the doxology).

The death of Richey's older daughter in 1928 brought another critical period. Father Raker was pastor of St. Patrick's Church, Hollandale, then, but came to Convent, Wisconsin, to preside at the graveside burial service. After a short visit the two friends parted. In 1932 Richey came to redeem his promise, returned to Kenrich Seminary, and was ordained, June, 1932.

At his first Mass a friend of his brief seminary period, Msgr. Martin B. Hellriegel, served as deacon, preached the sermon, and Rev. Gerald Ellard, S.J. served as sub-deacon. The ceremonies fittingly ended with the singing of the ecumenical hymn, "That all be one." It might be recalled that in later years Msgr. Hellriegel and Gerald

Ellard, S.J. were leaders in advocating changes that we find in the Catholic liturgy of the present day.

Richey was ordained to the diocese of Los Angeles and he left to assume his duties as chaplain at Immaculate Heart College. He died shortly thereafter, 1934. Raker retired in 1936, went to live in California where he died in 1937 (San Francisco?).

We have learned that the congregational singing which Raker introduced into the parishes he served still carries on, a tribute to his humble, retired life. Richey's hymn remains a token of the expanding ecumenical movement that has reached worldwide proportions. For Richey and Raker the glory may have been small, but the deeds were fruitful beyond expectations.

Hymnic Projects for 1973

For its major projects for new hymns and worship materials in 1973, the Hymn Society of America is asking hymn writers, liturgists, clergymen and concerned laymen to compose and submit contemporary and relevant new contributions toward the rituals, ordinances, and sacraments of the Christian churches. These may be in the form of hymns, suitable to be sung at particular occasions and services, or prose statements of prayer, admonitions, charges, etc. for the same occasions. Preferably they should be written in "acceptable English" in contemporary spoken language; but, if well done, they may be in the language long familiar within the church (including "thee" and "thou.")

The hymns and prose writings may be in such areas as: creeds and affirmations, confirmation, acceptance into church, baptism, marriage, holy communion, burial of the dead, benedictions, ordination of ministers and others, dedication of church, or school, or hospital, etc.; but entirely new categories of Christian dedication or worship may be suggested.

All contributions for appraisal and possible publication may be submitted to the panel of judges, Hymn Society of America, 475 Riverside Drive, New York, N.Y. 10027, at any time during 1973, but not later than Dec. 31. Announcement of choices by the judges will not be made until after that date. Authors should retain copies of all manuscripts submitted.

All accepted material will be copyrighted and published by the Hymn Society of America, and will be made available, without charge, to hymnals, editors, and churches desiring to publish any part of them.

Dr. Watters Passes

THE REV. Philip Sidney Watters, D.D., sixth president of the Hymn Society of America, and a prominent minister and educator of the New York Conference of the United Methodist Church, died at his home in Hackettstown, N.J., on September 23, 1972. He was 82 years of age.



Philip S. Watters

Dr. Watters was graduated at Princeton University and Drew Theological Seminary, and was ordained a minister of the Methodist Church in 1914. He served charges in the Newark Conference—Tenafly, Demarest, Port Jervis, Madison, Plainfield—transferring in 1930 to the New York Conference and an appointment as minister of Memorial Church in White Plains. Thirteen years later he was named president of Drew Seminary for Young Women (Carmel, N.Y.) and seven years later was appointed minister of the historic Washington Square (Manhattan) Methodist Church. In 1961 he was retired from the active ministry and made his home in Hackettstown, N.J.

During all his years in the ministry, Dr. Watters wrote a number of hymns and liturgical services and was widely consulted in this field. He was a consultant to the commission that produced the *Methodist Hymnal* of 1935. He was also active in the (former) Federal Council of the Churches of Christ in America—the latter drawing him into close contact with the Hymn Society which he joined a few years after its organization.

Surviving Dr. Watters are his widow, the former Grace Catherine Briggs; a son, the Rev. Philip S. Watters, Jr. of Mendham; two daughters, Mrs. Catherine Davison and Mrs. John Brand; two sisters, Mrs. Clyde Stuntz and Dr. Hyla S. Watters, nine grandchildren and a great-grandchild.

The Executive Committee of the Hymn Society of America has

placed the following resolution concerning Dr. Watters in its minutes and records:

"The Executive Committee of the Hymn Society of America has learned with deep regret of the death of the Rev. Philip S. Watters, D.D., on September 23, 1972, at his home in Hackettstown, N.J. Dr. Watters, a member of the Hymn Society of America for 45 years, served as the sixth president of the Society in 1935 and 1936, and later was elected to the same post during the war years 1939 and 1940. It was during his presidencies that several of the earlier "searchers" for new and relevant hymn texts were initiated and that the functional committees of the Society were established. In more recent years he had been a member of the Executive Committee and served on a number of ad hoc committees. Later presidents consulted him on many matters related to hymns and to the Society.

"A prominent minister of the New York Conference of the Methodist Church, a school administrator, and an authority on hymnody and on liturgy, Dr. Watters was well-known and widely consulted by his fellow churchmen. He was literary critic for *The Methodist Hymnal* of 1935, contributing much to the revision of language from earlier hymns and to the selection of new material for that volume. In the Hymn Society of America his knowledge and skill were recognized and used: in many of the earlier 'searchers' for new hymns he served as chairman of the panels of judges, selecting the best of the hundreds of texts submitted for consideration.

"Philip S. Watters will be missed in the councils of the Hymn Society, but he has left an indelible mark of scholarship upon it, and his own name and contribution belong with the long line of hymnologists and have a secure place in the history of the Society that later commentators will record."

Memorial

Drew Theological Seminary is receiving funds (in all sizes) from friends of Dr. Philip S. Watters, for a suitable memorial to this pastor-teacher-hymnologist, one of the Seminary's most distinguished sons. The details of this memorial are not complete—but queries or contributions should be sent to The Dean, Drew Theological Seminary, Madison, N.J.

Changes Ahead in Songs to Honor God

MRS. CARL F. HALL

PERHAPS the fiftieth year of the Hymn Society of America does mark the culmination of the development of the hymn. Perhaps the best we can hope for during the next fifty years is to hold the hymns accepted in our brands of churches to the standards, musical, literary and theological, of the present age of enlightenment.

The good people who founded the Hymn Society fifty years ago were equally sure they were the enlightened ones with a responsibility to preserve the achievements in religious music of their times from the barbarians. In spite of their efforts there have been changes in musical, literary, and theological taste that are reflected both in the hymns that are published and in the hymns that are sung in our churches.

In this day when change is even more rapid, what grounds have we for expecting that the standards by which hymns will be developed and chosen for use in our churches will not also change? Rather than close our eyes to the factors that are bound to influence these changes, we would do well to try to understand them so that we can have some say about the direction in which we do move as the second fifty years begins. We ought to be able to distinguish between the firm core of enduring value and the cultural standards that develop with cultural factors that are always in flux.

We are inclined to limit our concept of a hymn to what the congregation of a National Council of Churches denomination sings in a formal worship service in a church that can afford to buy the large denominational hymnal. The dictionary definition, "a song to honor God" expands the possibilities in a number of directions. It makes room for singing on our beds in the night watches, following the ancient model of the Psalmist, even if in our time we sing along with the occasional hymn on the radio. It takes account of two or three meeting informally in the name of Christ equally with the great congregation gathered to keep holy day. It recognizes the lifting of voices around a campfire as well as songs bound to the hymnal and the organ in the sanctuary.

The songs children learn in the primary department and those our young people bring home from summer conference are, for weal or woe, the hymns church people will be singing twenty years from now. If the small child hears the songs he learned in Sunday School when he goes to church with his parents, he'll know they are important songs not to be despised when he is in fifth grade. Likewise

if the youth is encouraged to share his new discoveries from summer conference with his elders in the home church, they may learn fresh ways to honor God while he will find support for the new experience of God he brings back with him. Young and old together will be singing a new song unto the Lord.

Music is the most free-flowing of our cultural expressions. It can be an important thread into binding into one body the varied fellowship of our churches. This will become effective only as those responsible for the music leadership are themselves open to all the possibilities of encouraging the free flow of all the music that honors God.

Our hymn books often led the way in earlier phases of ecumenical development, with their fine transcendence of denominational barriers, in the hymns included. Some of us learned to value particularly the hymnals that did add so many of the Welsh hymns and the German chorals to the L.M.'s and C.M.'s of our Puritan heritage. More recent ecumenicity has been more vital along other lines, as our respectable leaders of church music have taught us the short-comings of the gospel music we may have picked up in the company of less well-educated godly people. Indeed, religious music has come to reinforce class consciousness among us, rather than being the strong bond to unite all people who worship the living God.

Have we been too busy constructing hymns that would promote particular points of view to listen for the songs that rise in natural response to the presence of God among us? The only folk music in our hymnals is three hundred years old, and close enough to our own cultural origins for us to understand without too much difficulty. We still make distinctions between white and black spirituals, while calypso is not recognized because we who dominate the world of religious music in America find Spanish and West Indian rhythms strange for our praise of God.

The reflection of our swiftly changing world in current pop is contemporary folk music. Some of it does honor God in the terms that young people understand, as they don't understand what is ordinarily sung in our churches. But last year's pop is as gone as last year's snow, unless someone catches hold of the little that is a valid expression of the human spirit seeking after God in our time.

The one place where God's people gathered from the ends of the earth are free to exchange their hymns reflecting many cultures is in our convalescent homes where sensitive leadership facilitates sharing hymns dear to the heart both among gospel song enthusiasts and those who were brought up fifty years ago on more "respectable" hymns.

Where will the Hymn Society be found in another fifty years? I hope well and strong, and encouraging whatever any people develop that does indeed honor God.

Six New Lutheran Services

SIX NEW liturgical orders for worship services, which do not include the celebration of Holy Communion, have been approved by the Inter-Lutheran Commission on Worship. The services—one each for Advent, Christmas-Epiphany, Lent and Easter, and two for general use—are being recommended to the four Lutheran church bodies participating in the ILCW.

“These forms represent a departure from the worship order we normally use when communion is not celebrated,” said the Rev. Clifford Swanson of Northfield, Minn., chairman of the ILCW liturgical text committee. Presently, at non-eucharistic services, Lutheran congregations normally follow the liturgy for Holy Communion, but omit the portion which includes the celebration of the Sacrament.

The six services emphasize the Word of God, Mr. Swanson said. “All of them use a good deal of biblical material, from both the Old Testament and the New Testament,” he explained. “We wanted to surround the preaching of the word with a strong biblical context.”

Fuller use of the Psalms is also written into the new worship forms, Mr. Swanson stated, noting that entire psalms were often used “rather than the fragmented portions of psalmody now in our liturgy.”

By preparing services for the various seasons of the Church year, “we hope to alleviate the fears of some that we are departing from the Church year calendar,” Mr. Swanson said. The seasonal emphasis is written into the opening responsive reading and the prayers for each service.

All six orders of worship follow the same basic structure. An opening responsive reading is followed by the Apostles’ Creed and a canticle (song) from the scriptures. After the prayer of the day and scripture lessons, there is provision for “personal reflection.” Introductory notes to the services suggest that this “not be a mere moment’s pause, but time for real thought.” Neither “movement nor soft music should intrude” on the silence, according to the directions for the services.

The translations of the Apostles’ Creed, Lord’s Prayer, Magnificat and Te Deum recommended in the services are those prepared by the International Consultation on English Texts, an ecumenical liturgical committee.

A booklet which contains the six new services and suggestions for their use will be published soon and made available to the churches. Participating in the ILCW work are the American Lutheran Church, the Evangelical Lutheran Church in Canada, the Lutheran Church in America, and the Lutheran Church-Missouri Synod.

A Hymn of Thanksgiving

Old rooth

Vigiles et Sancti

1. Accept, O Lord, from grateful hearts,
Our thanks for gifts thy love imparts;
For this good life we with thee share,
And brother man, for whom we care.
2. We join our hands, our voices raise,
Before thy throne to sing thy praise;
One family whom thou hast made,
Thy whole creation, here array'd.
3. On high the host of angels sing,
Both heav'n and earth with joy now ring.
From Paradise thy saints give hymn,
With love that time nor space can dim.
4. Praise to the Father: Author He
Of all that is or e'er shall be.
May we His love for all things share,
For His creation truly care!
5. Praise to the Son who hast us shown
The way of God, His path made known.
May we, for whom He wished to live,
Learn from Him well the way to give.
6. Praise to the Spirit who dost dwell
Within our hearts to keep us well.
To God our lives we wholly bring,
And Holy, Holy, Holy sing:
7. Praise God, from whom all blessings flow;
Praise him, all creatures here below;
Praise him above, ye heav'nly host;
Praise Father, Son, and Holy Ghost.

—Rev. McAlister C. Marshall
Manassas, Virginia

Will the Real Hymnal Please Stand Up?

JAMES W. CHAPMAN

FOR MORE than three years rumor and reports about an impending new hymnal for the armed forces have been bandied about. Various target dates have been suggested and passed by with no visible result. However, we can now report that we can see the light at the end of the tunnel, to borrow a much abused phrase. As of this writing the final selection of hymns has been completed, the copyrights secured, the order of hymns and worship aids established, and the copy ready to go to the compositor. It is hoped, and we stress hoped, that one more year will see it ready for use in our Chapels.

The purpose of this article is to offer a preview of what is in store for our worshipping congregations. For ease of reference let me comment on the book under several headings:

1. *The Arrangement of the Book:* The most obvious feature of the hymnal will be the fact that it is not arranged in denominational sections. All the hymns and worship aid materials are arranged with no regard to the Catholic, Protestant, Jewish or Orthodox origins. It is hoped that this may well foster our discovery and use of material from other faith groups, to the spiritual enrichment of us all. The first section of the book will be the 523 hymns. Following this will be the 88 responses, and then the Worship Aid section with orders of worship, responsive readings, prayers, creeds and the like. Finally, will come the various indexes, among them the usual alphabetical index of first lines, topical index, metrical index, and indexes of authors and composers. In addition to these will be a scriptural allusion index linking each hymn with related scripture passages.

2. *The Nature of the Hymns Selected:* The only word which fully describes the character of the hymns chosen is "eclectic." We have drawn from every source that is reflected in our military chapel community. About 60 so-called "Gospel Hymns" are included which have been described by Don Hustad as the best selection of Gospel

The Rev. James W. Chapman, is a chaplain at Bolling Air Force Base, Washington, D.C. He has been responsible for the layout, indexing, and sequential numbering of the new Armed Forces Hymnal. His comment concerning it was first published and copyrighted in The Chaplain, by the General Commission on Chaplains and Armed Forces Personnel.

Hymns he has seen. Another group of 60 hymns will adorn the Christmas season, with the old favorite carols being embellished by some of the lesser known but no less beautiful hymns. More than 40 folk hymns have been included and 16 spirituals. All of these and nearly 200 others have been written with chord symbols above the notes for guitar or other instrumentation. Among hymns unique to various religious groups are 12 Jewish hymns, 14 Orthodox hymns, 5 LDS and 5 Christian Science hymns. Hymnals from all the major denominations were culled and leaders of these denominations queried as to which hymns most represented their groups. In all, we feel that anyone will find a large body of hymns which will reflect his denominational background and nurture his worship.

3. *Worship Aids Section:* A number of features mark this section of the book. First of all, in response to many requests in the survey three years ago, we have included several orders of worship, reflecting again the various denominational backgrounds from which we come. The scripture readings have been shortened and are more numerous than in the present hymnal. They reflect a large portion of the Psalter and readings for the entire church year. A greatly expanded lectionary has been included. There are several creeds or statements of faith. There is a large section of prayers appropriate to various occasions, both public and private. Each item is individually numbered eliminating the current necessity of citing a page, a number and the third one down in the second column. One need only say, we will read No. 722 for our prayer.

All of the Worship Aids section will be in modern English. The scripture readings are largely from Today's English Version, Hansen's Psalm translation, and the Revised Standard Version. The creeds and some other readings are from the International Commission on English Texts translations. Much of the worship aid material blends very well with the folk music found in the hymnal for those who wish to conduct contemporary worship services.

In summary, we feel that we have compiled a book that will serve well the varied needs of our communities, speaking to all denominations, to the traditional and the experimental, to the young and the old. In the truest sense of the word the "real" *Book of Worship for U. S. Forces* is ready to stand up. Hopefully, within the next year it will be ready to march across the armed forces with a new song and a new beat which speaks to the NOW in which we all find ourselves.

Prairie Hymnody— Lutherans: 1820-1870

E. THEODORE DELANEY

(Concluded from October 1972)

The *Germans* comprised essentially five church bodies. Those belonging to the so-called Buffalo Synod made use of the "Evangelisch-Lutherisches Kirchen-Gesang-Buch" produced in 1842. The Ohio Synod Germans had been using the German hymnal produced earlier in Pennsylvania, but became dissatisfied with its theological stance and so in 1870 produced their own "Gesangbuch für Gemeinden des Evangelisch Lutherischen Bekenntnisses." Missouri Synod Germans had their own hymnal since 1847 when the first edition of "Kirchen-Gesangbuch für Evangelisch-Lutherische Gemeinden ungeänderter Augsburgerischer Confession" had appeared as the product of the Associated Lutheran Congregations (that is, the four congregations jointly served from the clergy staff of Trinity church). The Wisconsin Synod produced its "Evangelisch-Lutherisches Gesangbuch" in 1872. The Iowa Synod had been using the General Council hymnal of 1877, "Kirchenbuch für Evangelisch-Lutherische Gemeinden" and published its own edition of the same in Chicago at Wartburg Press sometime toward the end of the century. Missouri Synod Germans also had special hymnic collections (mixed with secular numbers) for use in their parochial school system: "Liederbüchlein für untere Classen und gemischte Schulen" 1892, "Lieder-Perlen" 1904, "Concordia Kinderchöre" 1908 were among the popular items in this category. 1902 found Missourians producing a little collection of 24 hymns for use by circuit-riding clergy in their mission rounds: "Gesangbüchlein für Evangelische Reiseprediger."

The Norwegians had brought the Kingo-Balle Salmebog and the Guldborg-Harboe Salmebog with them. This latter was given two reprints in 1854, one in Inmansville, Wis. (Scandinavian Press Association), the other by Ole Andreasen at Norway, Ill. They also had the Salmebog edited by Bishop Landstad. This was given a number of reprints on the American scene. In 1874 the Norwegian Evangelical Lutheran Church in America published the first real American Norwegian hymnal at Decorah, Iowa under the editorship of President Ulrich Vilhelm Koren.

The Danes had in common the Kingo-Balle and the Guldberg-Harboe hymnals noted earlier for the Norwegians. Their theological differences prevented them, however, from cooperating in the production of a common American hymnal for their use. A collection of "Sanger" was produced by the United Evangelical Lutheran Church and the American Evangelical Lutheran Church put out a volume known as the "Højskolesangbogen" (High School Song Book, no less!)—neither of which was strictly speaking a hymnal.

The Swedes had treasured their copies of the "Psalmbok" edited by famed Johan Olof Wallin. It is rather amazing to find that the revision made by two pietists Thomander and Wieselgren in 1819 was to become the official Swedish hymnal of the Augustana Synod. In 1856, T. N. Hasselquist (later the first president of Augustana Synod) published "Femtio Andliga Sanger" (50 spiritual songs). About 1860 Eric Norelius brought out his collection called "Salems Sanger." As an auxiliary hymnal for use on less formal occasions (less formal than Sunday morning worship, that is), Augustana authorized publication of "Hemlandssanger" (songs of the homeland). This collection of 500 texts dealt with a more spiritual or gospel-song type hymnody (a full fifth of which stemmed from the pen of Sweden's equivalent of Fanny Crosby, Carolina Sandell Berg). Another Swedish collection was the "Lutherförbundets Sangbok," for use with youth groups (it also had lighter type texts) 180 items in Swedish and 180 in English—very few of which were versions of the same hymn!

Slovaks in the area made use of their famous "Tranoscius," the hymnal produced under the editorship of Juraj Tranovsky—the same hymnal used in Slovak-speaking congregations today throughout America as well as in Europe.

English hymnody among Lutherans had already begun quite early on the Eastern Seaboard (with the works published by John Christopher Kunze and his assistants)—but precious little in these volumes represented the *Lutheran* approach to hymnodic expression of the faith. The 1814 hymnal produced by Frederick H. Quitman likewise failed to give voice to the Lutheran faith (as well as giving evidence of the rationalism that was beginning to make itself felt also in America). Samuel S. Schmucker's "Hymns" of 1825 was no better. The Lutherans on the east coast were finding themselves hard-pressed to locate Lutheran theology in English-language hymnody. In 1815, Paul Henkel produced a rather voluminous (347 hymns and complete metrical psalter) collection—303 of the items were from his own pen. Although this "Tennessee Hymnal" went through four editions it did not find wide acceptance outside the Tennessee Synod.

In 1845, the Ohio Synod produced its own "Collection of Hymns

and Prayers"—with 453 hymns in English (a later edition changed the title to "Hymns for Public and Private Worship" and added five more texts). 1880 saw the publication of "The Evangelical Lutheran Hymnal" so well-known from the many citations in Julian's Dictionary of Hymnology. This collection of 468 hymns was expanded in 1908 to bring the total to 516 when the first music edition appeared in print.

Missouri Synod's English hymnic experiences begin outside the church body as such. In 1879, Professor August Crull's "Hymn Book for the Use of Evangelical Lutheran Schools and Congregations" appeared as a publication of Lutheran Publishing House, Decorah, Iowa. Missouri's leading theological voice called it "a pure English Lutheran school and church hymnal . . . a pure hymnal because only those English hymns may be found in it which not only contain no false teaching but which also breathe a true evangelical spirit. . . . May the Lord bestow His richest blessing upon this hymnal for the building of His English Lutheran Zion in America." When Crull prepared his "Hymns of the Evangelical Lutheran Church for the use of Lutheran Missions" in 1888, he selected 26 from this Decorah hymnal and seven which had not appeared there. A small collection of 18 hymns had appeared in 1882 as "Lutheran Hymns for the Use of English Missions" under editorship of Martin Guenther and C. Janzow. In 1905 Concordia Publishing House put out "Hymnal for Evangelical Lutheran Missions" under the editorship of seminary professor Friedrich Bente—a collection of 199 hymns which became known in Missourian circles as "the Grey Hymnal." 1908 saw the appearing of W. Stähling's "Hymnal for Church, School & Home" at Sheboygan, Wis., 180 texts.

Meanwhile, work had been going apace on a larger collection of hymns in English for use in the English Evangelical Lutheran Synod of Missouri and Other States. Following upon Crull's collection of 33 hymns noted above, the "Evangelical Lutheran Hymn-Book" was published 1889 at Baltimore (known as the "Baltimore Hymnal")—a collection of 400 hymns (many translations from German originals). In 1892 a revision added 50 hymn texts and was published at Baltimore. Reprinted later at Pittsburgh, Pa., it was known as the "Pittsburgh Hymnal." A so-called "abridged edition" was also printed at Pittsburgh—containing the complete hymn collection but abridging the liturgical materials section. 1895 saw the "Chicago Hymnal" appearing—a reprint of the 1892 edition plus some additional liturgical materials. In 1912, the hymnal appeared in a musical edition and became the official English hymnal for Missouri Synod. It contained 567 hymns.

The Wisconsin Synod had produced its own English collection in 1910 under the title "Church Hymnal"—a collection of 115 hymn texts. A decade later this was expanded to 320 hymns with tunes and was

called "Book of Hymns." Most of its contents are identical to those of the official Missouri Synod hymnal.

The Norwegians had, as we saw earlier, begun English language hymnody with the little Crull collection of 1879. In 1898, the United Norwegian Church produced its initial English hymnal under the title "Christian Hymns for Church, School and Home." It would not be amiss to hear the evaluation given by one of Missouri Synod's most pro-English language seminary professors. Writing in "The Lutheran Quarterly," A. L. Graebner notes:

Our Norwegian brethren, too, are making provision for those among their children who are or in the near future will be worshipping the God of their fathers in the language of this country. This is not only indicated on the title page, but abundantly exhibited by the contents of this book. The Order of morning service is in close conformity with that given in the Altar Book of the Church of Norway. Many of the hymns are translations of hymns which have for generations been familiar to Norwegian congregations; and the music is largely, in melody and harmony, what is heard in Norwegian public services and family worship. We count upwards of a hundred hymns and tunes of this description. The greater portion of the 309 hymns contained in the collection comprises what is best in the treasures of sacred song handed down in the English churches. . . . The selection has, in the main, been made with admirable judgment and taste. We say, in the main, since we cannot persuade ourselves to welcome such songs as *Nearer, my God, to thee*, by Mrs. Adams (No. 219), *God bless our native land!* (No. 216), and *God bless our native land!* (No. 217), in a book of "Christian Hymns." On the other hand, though we have no predilection at all for *Woodworth L. M.*, we are inclined to think that the tune cannot well be spared for *Just as I am, without one plea* (No. 45). Yet we do not hesitate to congratulate the Committee upon the highly creditable manner in which it has performed its task, and the Norwegian Synod upon the exquisite book it has thus added to its synodical publications.

Another English hymnal was produced by the Norwegian Synod in 1905 containing 309 hymns only 9 of which were translations from Scandinavian sources.

1913 found the various Norwegian bodies cooperating in publication of "The Lutheran Hymnary," a collection of 618 hymns with music. Ernest Ryden has quite succinctly described its contents:

The committee's zeal in preserving the Danish-Norwegian hymn heritage in English dress is reflected in the 262 translations from this source found in the volume. It also contained 118 translations of German hymns.

In 1916 a junior edition of this hymnal was produced for use in Sunday schools. This same zeal for preserving the heritage is noted in the prefatory materials:

The book contains 164 numbers, 165 different songs. Of these songs 114 were taken from Landstad's "Salmebog," 141 from the "Lutheran Hymnary." "Lutheran Hymnary, Junior" contains, then, about one-sixth of Landstad's "Salmebog" and about one-fourth of the "Lutheran Hymnary," a guarantee that the songs have been tested and found worthy.

It is interesting to note that this junior edition of the Lutheran Hymnary is bilingual in all instances!

The Danes who had been unable to cooperate in earlier days on anything in the Danish language, got together and produced "Hymnal for Church and Home" in 1927—a collection of 402 hymns and hymnic prayers. As might be expected, the preponderance of selections stem from Scandinavian sources. In fact, 211 are listed as translations from Scandinavian originals or Scandinavian translations of other originals!

The Swedes in 1901 came out with a "Hymnal and Order of Service," a collection of 355 hymns—many of which were translations from the Scandinavian heritage (Scandinavian originals and Scandinavian translations of other originals). The revision of 1925 almost doubled the hymnic resources, containing 663 texts.

The Iowa Synod seriously undertook to begin English work during World War I days. Its primary English hymnal took the form of a selection of hymns from the 1918 "Common Service Book" of the newly-formed United Lutheran Church in America. This collection of 110 texts replaced earlier editions which had been selected from the "Church Book" of the General Council—this latter hymnal, first published in 1868, was supplanted by the new "Common Service Book." In 1918 also appeared O. Hardwig's "The Wartburg Hymnal for Church, School, and Home"—a collection of 375 hymns published by Wartburg Press in Chicago.

"The Concordia Hymnal—a hymnal for church, school and home" first appeared as an independent product in 1916, having no official standing among any of the Lutheran church bodies. Its initial publication was bi-lingual, English and Norwegian, and contained but 250 hymns. When it was revised in 1932, it was enlarged to its present 434 hymn size. Although never officially adopted by any of the synods, it has enjoyed wide use—sufficient to induce Augsburg Publishing House to reprint it in 1960.

When the Ohio and the Iowa synods merged to form the American Lutheran Church in 1930, they brought with them the intersynodical

product known as the "American Lutheran Hymnal"—a collection of 651 hymns with music.

Several smaller hymnals, chiefly for use in schools and Sunday schools appeared during the years. They also contain the products of hymnic efforts on the part of Lutherans in the prairie states.

The two hymnals in use in Lutheran circles in North America today—"The Lutheran Hymnal" (Concordia, St. Louis, 1941) and "Service Book and Hymnal" (Augsburg, Minneapolis/Fortress, Philadelphia; 1958)—are end products from this entire hymnic production of the previous century-plus. They contain much of the best of original writings and translations from the many people who had given of their best for the worship of their Lord.

Who were these important contributors to the hymnic activity in the prairie states? Most of them have remained unknown entities to much of hymnic lore. Yet their contributions must be reckoned with still in the last years of the 20th century. If we are to appreciate many of the gems of hymnic literature from Scandinavia and from Germany, we must not depend solely upon the translators from England. We simply must look to the Lutheran writers of the prairie states since much that they translated is available in English only in their versions.

All Praise to God For Other Years

(C.M.D.)

All praise to God for other years
Of victory and grace;
May faith be ours to conquer fears
In this our time and place.
The guided steps of godly men
Have marked a brilliant way;
We pray for guidance once again
In tasks we face today.

We serve within a heritage
Of dedicated life
Which gave itself in its own age
To conquer sin and strife.
We take the flaming torch of truth
From those who sacrificed,
And pass it on to waiting youth
To teach the way of Christ.

For future years we seek His Way,
His Spirit we would heed,
With willingness to go or stay
Whenever there is need.
Lead on, O Church, in righteousness,
Let Jesus Christ be preached,
For every soul must be the goal
Till all the world is reached.

—CARLTON C. BUCK

Adirondack Vesper Hymn

(Tune: "Oh Day of Rest and Gladness.")

The Sabbath evening sunset
Fades slowly from the sky,
The river, lake and mountain
In mystic shadows lie;
As darkness closes round us
We gather here to sing,
And bow our hearts to worship
Our Savior and our king.

Here is no costly temple
Nor white robed chanting choir,
But on each glad heart's altar
Glow bright the sacred fire;
We bring our thanks for mercies
And blessings freely given,
And ask for all our dear ones
The constant grace of heaven.

Of this dear friendship circle
Oh Lord, be over one,
Go with us through life's journey,
Till camping days be done;
Unseen, though ever present,
Our guide thou still shalt be,
Where'er the trail may lead us
Until thy face we see.

—Ada Stowell Watters,
Tupper Lake, N. Y.

Book Reviews

More Hymns & Spiritual Songs.

Prepared by the Joint Commission on Church Music of the Episcopal Church. Published by the Contemporary Lab of Walton Music Corporation, 1971.

This brief (70 hymns and tunes) supplement to *The Hymnal 1940* is notable for the wide range of sources from which the tunes are drawn. More than a score of categories are represented, a remarkable catholicity in so small a total. The largest category, which I might term "early U.S.A. folk-usage, black and white," includes seventeen tunes, nearly all desirable and useful additions. Ten tunes are attributed to contemporary Americana, in addition to ten more contributed by members of the Joint Commission itself.

A signal merit is the discovery and inclusion of two metrical melodies by Heinrich Schütz, surely seldom or never encountered in antecedent collections. Noteworthy also is the inclusion of four Rounds, of which two are by Billings. At least one (#31) of these latter will surely surge quickly into widespread use.

There are four tunes by Sydney Carter, whose name and work are not known to me, which puzzle me. The copyrights are apparently British, but the internal evidence, of both text and tune, is perfectly consistent with the style and character of many items in early U.S.A. tune-books. This is particularly true of two of them (##38, 68). In the other two there may be found some musical symptoms of more recent origin.

Though I feel less competent to appraise the hymns themselves, I confess doubts about several of the texts selected to "... express ... the agony and anguish of our times ... and concerns of our day" (quoted from the preface). Perhaps there can be no clear answer to the question how far we may fitly excuse flat stanzas in the interest of quotidian concerns. No less than seven of these newer hymns are by a single author, Fred Kahn (only Anonymous is more liberally represented) and the quality of these seems to me uneven, and seldom felicitous.

But this collection admirably fulfills its intent. More often than not, one is constrained to feel: "how regrettable that this was *not* in *The Hymnal 1940*(43)."

Robert L. Sanders

New Catholic Hymnal (Choir Edition and Melody Edition), compiled and edited by Anthony Petti and Geoffrey Laycock. St. Martin's Press, New York, 1971.

The contents of the *New Catholic Hymnal* varies so much from the traditional hymnals of only a couple of decades ago that one could find himself floundering in a wealth of plenty. This is largely possible for two reasons. Of the 305 hymns, seventy of them are new, and are all arranged, irrespective of use, in alphabetical order. The editors feel that this prompts the reader to consider each hymn individually rather than to find them in traditional categories which could suggest the choice of the familiar and lessen one's effort to venture anew. One senses the change when such popular authors as Campbell is repre-

sented by five hymns; Caswall by ten; Neale by nine; and Faber by five. On the other hand Newman's contribution has been increased to seven. Alterations have been made in a number, modernizing them with the "employment of naturalistic language in relatively common use rather than a highly formalized and ritualistic mode of utterance whose only reason for existence was tradition." In all there are seventy new texts, some commissioned, and hymns from such contemporaries as Fred Kaan, Sydney Carter, Peter Pears, Brian Foley, to mention a few. On the other hand there are texts from non-Catholic authors not commonly found in present day collections. Among these are nine by Catherine Winkworth; eight by Charles Wesley; six by Watts, and others of Baxter and Herbert.

There are fifty new settings, and among the contemporary composers are Benjamin Britten, Lenox Berkeley, Edmund Rubbra, as well as a selection of tunes from those of Martin Shaw, Vaughan Williams and many others. The influence of the *English Hymnal* and *Songs of Praise* is quite evident.

Many countries are represented, but English countries predominate. The United States seems included by exception, for except for five Negro spirituals, others are practically nil. Irvin Udulutsch, O.F.M., Cap., and Whittier are credited with an entry each. Present American books list such categories as Processionals, Offertory hymns, and Communion hymns; these classifications are not included in the *New Catholic Hymnal* although a number of hymns are available for these purposes. Acclamations, presently

stressed for liturgical use are also lacking. Leaders of song and alert choirmasters will find plenty of attractive new material to add to traditional hymns now in common use. Some hymns for the choir will need careful preparation to accomplish the composers' intentions. Pitch is another consideration, with E or E flat appearing as the highest note. American collections seem to prefer D. Three stanzas of the hymn are found below the music and although the text size is a little small, the clear page makes reading easy.

It is good to see the full number of common indices, not too often found in Catholic hymnals, for they give helpful information concerning authors, composers, tunes, etc.

It is hoped that this scholarly and sincere effort will be welcomed and fully appreciated. Where there is an abundance of new material acceptance generally rests in the amount catching on. There is a sufficient basic number of traditional hymns to serve as a foundation. To these an inspirational leader can add the new material that will widen and brighten the repertoire of praise.

J. Vincent Higginson

An article noting the life and hymn composition of James Montgomery (1771-1854), the noted Scotch Moravian minister, appeared in *The Hymn* of April 1972, from the pen of Dr. John H. Johansen, minister of the Moravian Church of Unionville, Michigan. A fuller article (30 pages) on the same subject by Mr. Johansen is to be found in *Methodist History*, of July 1972, the quarterly journal of the Methodist Church's Commission on Archives and History (Box 588, Lake Junaluska, North Carolina 28745).

The Hymn

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